

PIANO SOLOS *by* E. R. KROEGER



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Vision

E. R. KROEGER, Op. 85, No 2

Lento L.H.

pp dolce

The score is written for piano and bass. The tempo is marked **Lento**. The time signature is 2/2. The key signature is B-flat major (two flats). The music is in a slow, lyrical style. The piano part features a series of chords and arpeggios, while the bass part provides a steady, rhythmic accompaniment. The score includes various musical notations such as dynamics (*pp dolce*), articulation (accents), and a key signature change to A major (three sharps) in the final system.

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The bass line features a continuous eighth-note pattern with a 'cresc.' (crescendo) marking. The treble line has chords and single notes. A 'mf' (mezzo-forte) dynamic marking is present. Pedal points are indicated by a star and 'ped.' symbol.

Second system of musical notation. Treble and bass staves. The bass line continues with the eighth-note pattern, marked with a 'dim.' (diminuendo) dynamic. The treble line features chords and single notes. Pedal points are indicated by a star and 'ped.' symbol.

Third system of musical notation. Treble and bass staves. The bass line continues with the eighth-note pattern. The treble line features chords and single notes. Dynamics 'p' (piano) and 'mf' (mezzo-forte) are marked. Pedal points are indicated by a star and 'ped.' symbol.

Fourth system of musical notation. Treble and bass staves. The bass line continues with the eighth-note pattern. The treble line features chords and single notes. Dynamics 'p' (piano) and 'cresc.' (crescendo) are marked. Pedal points are indicated by a star and 'ped.' symbol.

Fifth system of musical notation. Treble and bass staves. The bass line continues with the eighth-note pattern. The treble line features chords and single notes. Dynamics 'pp dolce' (pianissimo dolce) and 'quasi campanella' (quasi bell-like) are marked. Pedal points are indicated by a star and 'ped.' symbol. Hand positions are indicated by 'L.H.' and 'R.H.' markings.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of three flats, and various musical symbols such as notes, rests, and dynamic markings like "ppp" and "fz". The score is written on aged, slightly stained paper.

Compositions by E. R. Kroeger

— FOR PIANO —

Grimm's Fairy Tales

Ten little second grade piano numbers based on the well known fairy tales. The music of each number follows closely the story, so that they are most interesting from the student's standpoint. To help this interest and cultivate expression in playing, the stories themselves have been included as a preface to the music.

Lost Illusions

A rare, descriptive number. About fifth grade. Quaint melodies and exquisite harmonies permeate the entire composition.

Idylle

A charming number, melodious throughout, of about the fifth grade of difficulty. A splendid rythmical study.

Momento Capriccioso

A spirited and whimsical composition for fourth grade students. Effective as a recital number and an excellent wrist study.

Vision

A number of only moderate difficulty for third or fourth grade students. Extremely interesting and melodious throughout.

Under the Leaves

An excellent recital number for fourth grade. Extremely melodious when perfectly rendered. A study in thirds for the left hand.

Rigel

A brilliant waltz. Showy, exceptionally tuneful and within fourth grade of difficulty, it is an ideal recital piece.

2nd Impromptu

About fifth grade. Requiring a fair degree of technical ability, it is an excellent study for advanced players.

Tube Roses

A short but effective number that well merits the careful study and conscientious practice a perfect rendition entails.

In the Gondola

A simple little number not above third grade of difficulty. A song without words that will be enjoyed whenever it is played.

— SONGS —

Prairie Moon — *Words by E. K. Reynolds*

For medium voice. Though short, this is probably the most effective of Mr. Kroeger's songs and makes an ideal encore for concert purposes.

Nevermore — *Words by C. G. Roberts*

A sympathetic song for low voice that will prove extremely helpful in cultivating expression.

Love's Litany — *Words by Clement Scott*

A striking song for medium voice. Full of pathos and giving ample opportunity for expression, it is a most effective concert solo.

My Heart, and My Soul and I — *Words by Robert Loverman*

A dramatic song of power and imagery for medium voice. Not difficult but very effective.

Garden Song — *Words by Mrs. E. H. Sears*

A quaint and tender little number for medium voice suitable for use at a school or home entertainment.

'Twiixt Daylight and Dark — *Words by Florence Pitt-Hyke*

A story of "The hours so mystic and sweet" in a beautiful and appropriate setting. For low voice.

Could I Believe — *Words by Mrs. J. B. Candy*

Words and music blending harmoniously together produce here a low voice solo of rare beauty and touching sentiment.

Pierrot — *Words by Sara Teasdale*

A child's song for medium voice and probably the daintiest and most charming number Mr. Kroeger has ever written.

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THE MOST POPULAR PIANO PIECES

C O N T E N T S

Anitra's Dance (Peer Gynt)	<i>Grieg</i>	Maiden's Prayer, The	<i>Badarzewska</i>	Shepherd Boy, The	<i>Wilson</i>
Bridal Chorus (Lohengrin)	<i>Wagner</i>	Melody in F	<i>Rubinstein</i>	Soldier's Chorus, The (Faust)	<i>Gounod</i>
Cavalleria Rusticana (Interm.)	<i>Mascagni</i>	Monastery Bells	<i>Wely</i>	Sorella, La (Spanish March)	<i>Borel-Clerc</i>
Cinquantaine, La	<i>Gabriel-Marie</i>	Naila (Valse Intermezzo)	<i>Delibes</i>	Spring Song	<i>Mendelssohn</i>
Czarine, La (Mazurka)	<i>Ganne</i>	Nocturne (Op. 9, No. 11)	<i>Chopin</i>	Stephanie Gavotte	<i>Czibulka</i>
Evening Star, The (Tannhauser)	<i>Wagner</i>	Palms, The	<i>Faure</i>	Traumerei	<i>Schumann</i>
Funeral March of Marionette	<i>Gounod</i>	Paloma, La	<i>Yradier</i>	Under the Double Eagle (March)	<i>Wagner</i>
Gavotte (Mignon)	<i>Thomas</i>	Pizzicato ("Sylvia" Ballet)	<i>Delibes</i>	Valse Bleue	<i>Margis</i>
Largo	<i>Handel</i>	Polish Dance	<i>Scharwenka</i>	Waltz, "Minute" (Op. 64, No. 1)	<i>Chopin</i>
Loin du Bal (Echoes of the Ball)	<i>Gillet</i>	Salut D'Amour	<i>Elgar</i>	Waltzing Doll, The	<i>Poldini</i>
Longing for Home (Heimweh)	<i>Jungmann</i>	Secret, The (Intermezzo Pizzicato)	<i>Gauthier</i>	Wedding March	<i>Mendelssohn</i>
Love's Dream After the Ball	<i>Czibulka</i>	Serenata	<i>Moszkowski</i>		

THE MOST POPULAR PIANO DUETS

C O N T E N T S

Anitra's Dance (Peer Gynt)	<i>Grieg</i>	Scarf Dance	<i>Chaminade</i>
Anvil Chorus (Il Trovatore)	<i>Verdi</i>	Secret, The (Intermezzo)	<i>Gauthier</i>
Ballet Scene (Faust)	<i>Gounod</i>	Serenade Badine	<i>Gabriel-Marie</i>
Charge of the Hussars	<i>Spindler</i>	Serenata	<i>Moszkowski</i>
Cinquantaine, La	<i>Gabriel-Marie</i>	Simple Aveu	<i>Thome</i>
Cujus Animam (Stabat Mater)	<i>Rossini</i>	Sorella, La (Spanish March)	<i>Borel-Clerc</i>
Intermezzo (Cavalleria Rusticana)	<i>Mascagni</i>	Under the Banner of Victory (March)	<i>Von Blon</i>
Intermezzo Russe	<i>Franke</i>	Wedding March	<i>Mendelssohn</i>
Introduction Act III (Lohengrin)	<i>Wagner</i>	Zingana, La (Dance Hongroise)	<i>Bohm</i>
Polish Dance	<i>Scharwenka</i>		

THE MOST POPULAR MODERN PIANO PIECES

C O N T E N T S

A la bien Aimee	<i>Schutt</i>	Humoreske	<i>Dvorak</i>	2me Valse	<i>Durand</i>
Alla Marcia	<i>Schytte</i>	Hungarian Dance	<i>Brahms</i>	Serenade (Heller transcription)	<i>Schubert</i>
Arabesque en forme d'Etude	<i>Leschetizky</i>	Marche Grotesque	<i>Sinding</i>	Slumber Song	<i>Schumann</i>
Barcarolle (Contes d'Hoffman)	<i>Offenbach</i>	Mazurek	<i>Paderewski</i>	Song of the Lark	<i>Tschaikowsky</i>
Berceuse	<i>Delbruck</i>	Melodie	<i>Paderewski</i>	Song Without Words	<i>Tschaikowsky</i>
Berceuse (from Jocelyn)	<i>Godard</i>	Morceau Caracteristique	<i>Wollenhaupt</i>	Spanish Dance	<i>Moszkowski</i>
Butterfly, The	<i>Lavallee</i>	Murmuring Zephyrs	<i>Jensen</i>	Traumerei	<i>Strauss</i>
En Automne	<i>Moszkowski</i>	Prelude	<i>Rachmaninoff</i>	Valse Mignonne	<i>Schutt</i>
Fauns, The	<i>Chaminade</i>	Romance Without Words	<i>Faure</i>	Witches' Dance	<i>McDowell</i>

THE MOST POPULAR MODERN PIANO DUETS

C O N T E N T S

A la bien Aimee	<i>Schutt</i>	Prelude	<i>Rachmaninoff</i>
Alla Marcia	<i>Schytte</i>	Serenade	<i>Schubert</i>
Barcarolle (from Tales of Hoffman)	<i>Offenbach</i>	Song of the Lark	<i>Tschaikowsky</i>
Cradle Song, Berceuse (from "Jocelyn")	<i>Godard</i>	Spanish Dance	<i>Moszkowski</i>
Humoreske	<i>Dvorak</i>	Valse Mignonne	<i>Schutt</i>
Hungarian Dance	<i>Brahms</i>	Song of Love (Chant d'Amour)	<i>Stojowski</i>
Marche Grotesque	<i>Sinding</i>	Witches' Dance	<i>McDowell</i>
Melodie (Song of the Traveler)	<i>Paderewski</i>		